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A priori one would suppose that in the rendition of a heroic poem the translator would choose the national heroic verse, the alexandrin. On the contrary, M. Bouchor has chosen quite a different meter, the eight line stanza of Villon, with verses of ten syllables. It is a *mouvement* certainly much more capable of rendering the fire, elasticity and spontaneity of the old epic than the stately swing of the alexandrin.

The translation is approximately complete but makes no claim to being literal. Here again the author has a correct idea considering the purpose of the work. In general a *laisse* long or short is rendered by a stanza, but sometimes two or more stanzas are devoted to a single *laisse*.

Since the original *Roland* was composed not to be read but to be recited, M. Bouchor has made his version with the same purpose in view. Each of the three classic divisions of the poem, the treachery, the disaster, and the punishment is subdivided into a considerable number of scenes, or tableaux; the first contains ten, the second eighteen, the third nine. As many of the scenes are more or less episodic, some may be omitted or summarized in a word by the reader, if the time at his disposal is not sufficient for the recital of the entire work. This arrangement and the detailed recommendations of the translator⁶ reveal another use of the old epic which has already come into vogue, namely popular readings for the general public, or before literary clubs.

All this indicates a popularization of the *Roland* that surpasses the expectation of its most ardent admirers, and is something new and unique in modern education. Not since the days of the ancient Greeks has a national epic received such a place in the literary education of a people. It is for this reason solely that the work of M. Bouchor deserves a brief mention. It will aid in the vulgarization of the *Roland* and that is the only purpose of the author. For the few notes, explanations and the short glossary which accompany his version he claims no originality. He has simply borrowed from the learned editions of the poem the explanations, historical, philological and archeological which are necessary for an intelligent reading.

EDGAR E. BRANDON.

Paris.

⁶ P. 163 ff.

SPANISH THEATRE.

Nuevos Datos acerca del Histrionismo Español en los Siglos XVI y XVII, recogidos por D. CRISTÓBAL PÉREZ PASTOR. Madrid: Imprenta de la Revista Española, 1901. 16^{mo}.

Dr. Cristóbal Pérez Pastor, one of the best known among the Spanish scholars of to-day, a distinguished bibliographer and worthy successor of Gallardo and LaBarrera, here presents us with another important volume, though this time it is quite a small one. His patient and painstaking investigations in the Archives of Madrid and other cities have enriched our knowledge of Spanish literature with a mass of almost invaluable facts concerning the lives of some of the greatest literary men of the golden age of Spanish letters, witness his *Documentos Cervantinos* (of which a *Segunda Parte* is promised soon to appear), and his *Proceso de Lope de Vega por Libelos contra unos Cómicos*, the latter lighting up many dark corners in the life of Spain's greatest dramatic poet, and clearing away more than one of the many mysteries that have enveloped the singular career of this most mysterious genius.

The present little volume concerns itself wholly with the Spanish Theatre, its actors and actresses, and its managers or *autores*; and though it does not purport to be a history of the Spanish stage, it is infinitely more valuable in some respects than the confused and shambling work of Casiano Pellicer, and furnishes abundant material for the future writer who shall undertake the task of chronicling the history and development of the Spanish stage. To anyone who is interested in the great Lope de Vega, or in Tirso or Calderon, and the actors who first produced their immortal *comedias*, there is much that is exceedingly interesting in these *Nuevos Datos*. Here we get the first really reliable information concerning the compensation received by the players during this greatest period of the Spanish drama. We learn, for instance, that Maria Calderon, *La bella Calderona*, the mother of one of the sons of Philip IV, received on December 7, 1632, ten hundred and fifty reals for appearing in two *autos* and two *comedias* in the town of Pinto on two successive days; and that Maria de Córdoba or *Amarilis*, as she was called, the wife of the *autor* Andres de la Vega,

agreed, at about the same time, to go to the town of Duganzo to represent two comedias, for which she was to receive eight hundred reals, beside free transportation and *la comida* for herself and maid. Here we find settled definitely who *la gallarda* Jusepa Vaca was, perhaps the most famous actress of her time. She was the daughter of Juan Ruiz de Mendi, a theatrical manager, and of Mariana Vaca, and was the wife of Juan de Morales Medrano, *autor de comedias*, to whom she was married on December 27, 1602. She was still living in 1634. We learn also that that famous *autor*, Hernán Sánchez de Vargas, died in prison at Madrid, in 1644,—a wretched end to a long and chequered career.

These are only a few of the most famous *histriones* taken at random from Dr. Pérez Pastor's extremely interesting book, in which are noted the names of about fourteen hundred actors and actresses. It is the most important contribution to the history of the Spanish stage that has been made for many a year.

HUGO ALBERT RENNERT.

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ENGLISH LITERATURE.

The Complete Works of Edgar Allan Poe. Edited by JAMES A. HARRISON, Professor in the University of Virginia. New York: Thomas Y. Crowell & Co., 1902. (17 vols.)

The position of Poe in the world of letters being now well established, and the mists and shadows which ignorance and malevolence had cast over his life and work having been to a large extent cleared away, it was time that a scholarly, authentic, and definitive edition of his writings should be produced; and such an edition is that which lies before us.

Poe's own desire that "what I have written should circulate as I wrote it, if it circulate at all"—a desire too lightly regarded by former editors—has been the guiding principle of Professor Harrison. For the original texts he has gone, wherever possible, to the publications in which they first appeared, in some cases enriched with Poe's MS. annotations. Collation of these texts with that of the first edition of the collected works enables us to see the extent and character of the garblings, omissions, transpositions, and additions

of the first editor. Many interesting articles and reviews, never before reproduced have been discovered and authenticated, and much light has been thrown on the poet's life, opinions, and character from manuscripts and correspondence secured from many sources, and now for the first time given to the public.

An especially valuable feature of this edition is the fact that the writings are arranged in chronological order, thus showing not only the development of his powers, but also the modification of his views. For example, Poe wrote at three different times three widely different reviews of Hawthorne, which here appear in their proper order. The first editor chopped these up and, by jumbling fragments together, made a composite review which does not represent Poe's opinions at any one time.

The biography of Poe has been prepared with conscientious care, and much of the obscurity hitherto covering parts of his career has been swept away. We have here no "demoniacoseraphic" abnormality, as he has been depicted by some, but a hard-working man of genius manfully striving against many adversities and one unhappy weakness. His vigorous and independent criticism brought upon him the undying hostility of certain cliques, who, when his keen pen was no longer to be feared, took their revenge in blackening his memory.

This edition is further enriched by critical estimates of Poe's work, and by portraits and other illustrations.

Professor Harrison has so carefully gone over the whole field, that there can be but little, if anything, left for the most painstaking gleaner; and we cannot doubt that this will be accepted as the standard, if not the final, edition of Poe.

WM. HAND BROWNE.

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A GLOSSARY OF AMERICANISMS.

A New Dictionary of Americanisms, being a Glossary of Words Supposed to be Peculiar to the United States and the Dominion of Canada, by SYLVIA CLAPIN. New York: Louis Weiss & Co. [1902?] 8vo, pp. xvi, 581. \$4. Sold by subscription.

Mr. Sylva Clapin, author of a *Dictionnaire canadien-français* and of *La France transatlantique*: